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EXHIBIT CATALOG

California Collections

by

DAN LUCKENBILL

California Collections
Catalog of an Exhibit

April–June 1990

by

DAN LUCKENBILL

Department of Special Collections
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FOREWORD

In the past sixty years at Westwood, the university library at UCLA has grown in prominence to be ranked second only to Harvard's among the Association of Research Libraries. Through a succession of eminent librarians, the library has developed its resources for research in subject areas as diverse as the Los Angeles community itself.

While Los Angeles was founded in 1781, records were not kept here, and institutions in the north — archives and libraries — were much stronger in state history before those in the south. UCLA has many early records of Los Angeles, including microfilm of the *Los Angeles Star,* but the manuscripts collecting concentration over the years has been on more recent and more local events, creators, and personalities. Time has proved this to be correct since Los Angeles itself has moved into the forefront of the world's cities and interest in research here has grown so greatly.

Beginning with the first university librarian, John Goodwin, special collections and special materials were accepted for the library before there was a Department of Special Collections. The Robert Ernest Cowan collection of Californiana, for example, was purchased in 1936. Special materials, such as the records of the Sleepy Lagoon Defense Committee, were also accepted during the formative years of the library. By 1945 enough material had been collected to justify one of the Acquisitions Department's librarians functioning half-time as a manuscripts librarian. A year later, the library established a separate Department of Special Collections because the demand for use of rare books and manuscripts in the UCLA library made their separate curating and reference a necessity.

A succession of Special Collections department heads, under Lawrence Clark Powell, librarian, bookman, writer, and friend of writers and printers, were ready to receive and solicit additional materials, especially from the diverse groups who were establishing themselves in Los Angeles. Time has proved their selections to be astute as well. UCLA has many records of motion pictures, including an early record of Black motion picture productions in the George P. Johnson collection. The Sleepy Lagoon Defense Committee records continue to absorb scholars interested in Chicano studies. In the 1970s a cooperative venture led to the acceptance and housing of the unique Japanese American Research Project records. Faculty members were interested in non-traditional and popular literature and this interest proved to be another wise collecting step for the Department. In 1953 Wilbur J. Smith wrote Raymond Chandler to ask for manuscripts; Chandler sent them. James V. Mink, my immediate predecessor, also continued to develop the UCLA Oral History Program, administered by this Department. Almost 400 oral history transcripts support virtually all areas here mentioned, and those highlighted in this exhibit.

I am pleased to introduce this exhibit and catalog, on the occasion of the Manuscript Society annual meeting, on behalf of those creators and collectors I have now joined. The exhibition represents a cross-section of this department's holdings which themselves reflect Los Angeles as a magnet for multitudinous cultures.

David S. Zeidberg, Head
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INTRODUCTION

California Collections has been chosen as the title of this exhibit, as a visual counterpart to other descriptions of the department's holdings: brochures, articles, and lectures. In addition, the head of the department has given classes in using manuscripts to construct the history of California. For *A Guide to the History of California*, department members contributed a bibliographical essay which describes book and manuscript collections at the collection level by subject. This exhibit is organized primarily in chronological order, around well-recognized periods and themes of California history. The exhibit covers California's beginnings to the end of World War II, with a few notes forward. There are sections on ethnic and racial diversity. There is a section on émigrés for the theme of the Manuscript Society's annual meeting, May 1990.

Notes for each section place manuscript items in a context for study. Each note mentions specific items on exhibit, relating them to others and to pertinent collections in the Department. None of the notes is meant to be a comprehensive history of the period or topic.

The uses of manuscript material are as various as the material itself. A traditional use of literary manuscripts is to study them for variants from the published work, a clue to the writer's process of creation and shifting meanings.

The Department has such literary manuscripts, but there are also the papers of architects and landscape architects themselves involved in the dialogue of what California was and might be. What was past? What would be grafted to that to create the modern? What would be specifically Californian in this creation of new works?

Portraits and maps have been used traditionally to support biographies and histories, but this is only the beginning in this age when video history demands new images almost on a second by second basis.

Printing and design techniques are in themselves clues as to how messages were intended to be delivered, from the covers of books and title pages to the layout of postcards and even sheet music. Mary Austin's *California: The Land of the Sun* dates from the period of the great decorative designers. Its cover is stamped in gold and has bright oranges, white snow, and blue skies. No print media were neglected in promoting images of California. Citrus box labels were created for a specific commercial purpose and used every theme of California history.

These overlap with other visual imagery. Architecture as sign is particularly significant in Los Angeles, from the missions to fantasy cafés, such as the Hoot Owl or Tail o' the Pup, to motion picture palace towers and neon to Richard Neutra's plate glass windows for the Channel Heights market.

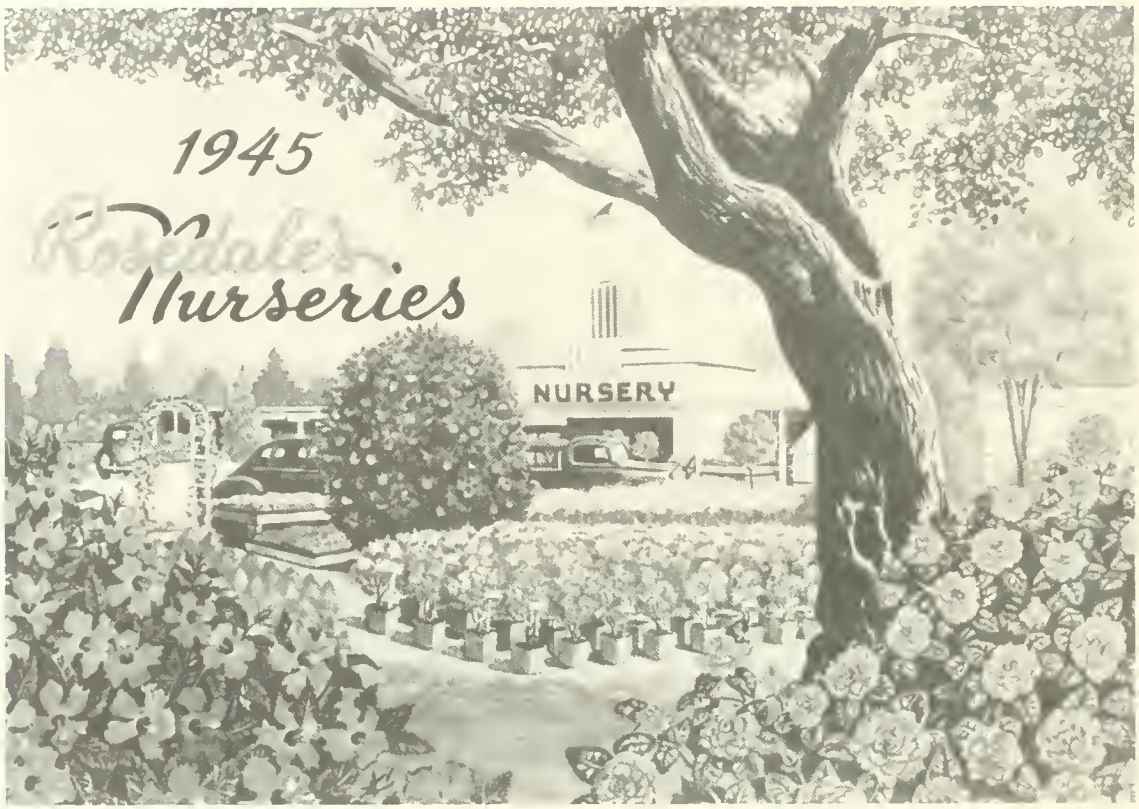
Many of these materials were deposited here by persons who themselves interpreted and wrote California history. Often they were involved in active solutions to the problems as perceived by themselves in their own time. An ephemeral item from the papers of suffragist and labor reformer Katherine P. Edson recalls women's struggles for equality with men, such a short time ago. There are the papers of social activists, such as Carey McWilliams, Alice Greenfield McGrath, and Paul Bullock, who sought to reconcile the problems caused by prejudice and discrimination. This material is in an institution which itself is a product of accomplishment and promotion, which created itself in these last few decades of California's history.

ACKNOWLEDGMENTS

Standard sources have been used to construct the following essays. Since the Department of Special Collections has also collected interpretations of California history, these sources are almost all available here. If any one book can be pointed to as an example of concise history uniting a variety of sources and images, it is *Los Angeles: Biography of a City,* by John and LaRee Caughey (Berkeley, Los Angeles, and London, 1976).

The help of many collegues is gratefully acknowledged: for general advice at every stage of the exhibit and catalog, James Davis and Lilace Hatayama; for research assistance, Dydia DeLyser; for help with the editing and printing of the catalog, Paul G. Naiditch; for help with illustrations, Jeffrey Rankin and Michael Olson; for assistance in the loan of items from the Music Library, Marsha Berman. Steve Kunishima and Ellen Watanabe printed the signs. I would like to thank those who also provided specific help in reviewing parts of the text: Onofre di Stefano, Lilace Hatayama, Oscar L. Sims, and David S. Zeidberg, whose class inspired this project. Any errors remain my own.

The work on the catalog and exhibit is dedicated with affection to Saundra B. Taylor, Historical Manuscripts Librarian and Assistant University Archivist in this department, September 1968 - November 1974, and my first supervisor in what has become my present position. She gave me an introduction to the delight of working with California history manuscript material; and, also, let it be known that it was work. California was her first adopted state, and in honor of her second, Indiana, where she is presently Curator of Manuscripts, Lilly Library, Indiana University, Bloomington, items are included in the exhibit on the Indiana Colony, which became Pasadena.



A Moderne building points to the future, cars are parked ready to pick up an abundance of plants for a do-it-yourself garden, and all of this is in a landscape lush and brilliant.

CALIFORNIA COLLAGE

> The wonderful rocking-horse weather of California goes rocking over our heads ... over the ocean that catches the blaze of the moment ... over all that is shared in the commonwealth of existence.... The giant blue rocking-horse weather of Southern California is rocking and rocking with all the signs pointing forward.
>
> Tennessee Williams,
> "The Mattress by the Tomato Patch"

In the 1940s in Los Angeles Tennessee Williams responded to California's mood of optimism as had many before him. He worked — when he worked — as a screenwriter and lived at the beach. His image of the California weather must be balanced by its use by Chicano writers, for example, for whom it can mean the California paradise of warm weather or the exploitation of farm workers laboring in an intense heat. Early California tourists enjoyed recreation at the Hotel Raymond on its hill in South Pasadena. For these tourists snow-capped mountains and orange trees bearing fruit were a standard image of California. Others came to the state as laborers. Their recreation was segregated. Pools were open for Blacks and Mexican Americans only on the day they were cleaned. For some Californians a flyer from the United Farm Workers expresses their experiences in the state.

In this first exhibit case is a variety of images on postcards, sheet music, maps, and souvenirs. Images are particularly important in the study of California. Carey McWilliams wrote that "Los Angeles has not grown; it has been conjured into existence."

The Los Angeles Chamber of Commerce was created in 1888. By 1900 Los Angeles was the best promoted city in the country. Fairs and clubs and fiestas and parades were a great part of this self-imaging. Souvenirs of these are great fun.

Booster images and statements also need study for history distorted or stereotypes created or perpetuated. Popular pageants of mission history ignored the fact that during this era the Indian populations of California were decimated. The Fiesta de Los Angeles was created in 1894. The 1895 program shows that events were organized around California history. Even the floats were to depict these topics: Court of Montezuma, The Missions, Sutter's Mill.... One of the curious choices was entitled Aztec Sacrifice. The description seems quaint today, but this preoccupation with a perceived violence in the Mexican temperament and the resulting stereotype led to a report to a 1942 Grand Jury proposing Mexican Americans were biologically violent. This testimony was part of that which caused twenty-four young Mexican Americans to be indicted for conspiracy to commit murder.

Most persons coming to California to live could achieve the dream of owning an automobile and a bungalow in the suburbs. This must be balanced with those who came here only to be evicted from their homes, as were Mexican workers during the Depression and Japanese Americans at the onset of World War II.

Our World 1943-1944 seems to be a typical high school yearbook. It is for Japanese American students interned with their families at Manzanar. Some of the photographs usual in such a publication — of the drama group, for example — were taken by Ansel Adams. The yearbook is dedicated to "those people with ... simple pleasures ... those men and women with their green growing gardens of the spring."

1.
LEGENDS AND EARLY RECORDS

Hernando Cortés captured the Aztec capital Tenochtitlán in 1519. In 1521 the emperor Cuauhtémoc surrendered to the Spanish. Not until 1542 did the Spanish explore California. Juan Rodríguez Cabrillo sighted what is now the port of San Pedro and called it the *Baia de los Fumos o Fuegos* (Bay of Smokes or Fires), because of seeing on the land behind it the brush fires and smoke of an Indian rabbit drive. In Los Angeles County Cabrillo came ashore only at Catalina.

The name California derives from fantasy, a 16th century Spanish picaresque novel, *Las Sergas de Esplandían* (The Exploits of Esplandian), in which a queen Calafía, leading a band of Amazons, opposes forces at Constantinople. These forces were from the island of California, described as being at the "right hand of the Indies."

The idea of mapping California as an island seems to have originated with a Carmelite friar, Father Antonio de la Ascensión, who about 1620 drew a map of his conception of California. The ship which dispatched this to Spain was captured by the Dutch and the chart taken to Amsterdam. The map shown is possibly a leaf from a book by Alain Mallet published in 1683 in Paris. It depicts California as such an island, with *"terres inconnues"* above it. In 1746 a voyage by Father Fernando Consag settled the question. In 1747 Ferdinand VII issued a royal decree: "California is not an island."

It was in England that the mapping of California as an island was first popularized, and perhaps because of that the romance persisted. In the first edition of the *Encylopaedia Britannica* (1771), the entry "California" refers one to "California," which reads: "a large country of the West Indies.... It is uncertain whether it be a peninsula or island."

Although the geographical misconception was eventually cleared up, southern California remained a metaphorical island, set off by desert and mountains and the Pacific Ocean. Helen Hunt Jackson wrote in 1883 of what she termed "South California": "It is a kind of island on land." Carey McWilliams used this as the subtitle for his 1946 book, *Southern California Country.* He concludes the book with another nod to the fantasy, writing that with "planes whirling out over the Pacific toward China and India, California is, indeed, 'at the right hand of the Indies.'"

2.
SPANISH CALIFORNIA

There were Spanish explorations after Cabrillo's voyage, but it was not until Spain felt threatened by Russia and England that plans were made to settle in California. Gaspar de Portolá was sent to found presidios and missions in 1769. Military needs were provided by the presidios. Missions were spaced a day's journey apart, and their purpose was to convert the Indians, a disparate group of peoples, few of which shared the same language.

Mission San Gabriel Arcángel (1771) was the fourth to be founded in California. The structure shown was completed in 1805. A tower was destroyed in the earthquake of 1812, which also destroyed Mission San Juan Capistrano. The picturesque *campanario* (bell tower), an image used repeatedly in California promotions, is actually at the rear of the church on the side.

Carleton E. Watkins's photographs of Yosemite were instrumental in Congress' declaring in 1864 that Yosemite be under the protection of the state of California. This action paved the way for the national parks system. Watkins did commissions for a living, but was never successful financially. In 1875 he had to declare bankruptcy and lost negatives in the process. He was then in the position of being in competition with himself, since the new owner could sell pictures from the old negatives.

The photographs of the missions were made after that date, as he sought new commissions and a new series of images which he could sell. They are products of his aesthetic maturity, the first known series of mission photographs. His images, particularly of the ruined missions such as San Juan Capistrano, are visual evidence of why Charles F. Lummis and others would later campaign for the saving of these California landmarks. Photographs of missions relatively preserved, such as San Gabriel, show a harsher reality in their relation to the landscape — or lack of landscape — than in writers' descriptions. This pictorial reality is an antidote to Helen Hunt Jackson's lush descriptions: "walled gardens with waving palms, sparkling fountains, groves of olive trees, broad vineyards, and orchards of all manner of fruits; over all, the sunny, delicious, winterless sky." Watkins's early photographs serve as documents of the missions' conditions prior to modern change and repair. It would be Mrs. Jackson's fantasy, however, which held greater sway as California later began to construct a history to present to the rest of the country and the world.

3.
MEXICAN CALIFORNIA

In 1777 Governor of the Californias Felipe de Neve made recommendations that pueblos be added to the existing chain of missions and presidios. San José was the first to be founded. In 1781 Los Angeles was founded on a site by the river. The settlers were from Sonora and Sinaloa, a group characterized by the November 19th *padrón* (poll or census) as Spaniard, Negro, Mestizo, and Indian. The first recorded map shows the Plaza, but not the building lots around it. Because of flooding, the plaza and the church were later moved to what is the present site.

Although Californians sided with Spain during the Mexican revolution, by 1822 they were were selecting a deputy for the new *cortés* in Mexico. The Mexican period was a difficult one. Conditions in Mexico kept things in turmoil. There were thirteen governors. There were Indian revolts in 1824.

Juan José Domínguez, a soldier of the Gaspar de Portolá occupation in 1769, was granted one of the first ranchos during the Spanish rule. This grant was Rancho San Pedro, containing the land Cabrillo had sighted in 1542. This was one of the few ranchos granted while California was still under Spain. Domínguez was a bachelor and his heir was his nephew Cristóbal, whose son was Manuel. The deed shown, a rare one from the Mexican period, is on paper with an Italian watermark and is signed by Narcisso Botello and Manuel Domínguez, with their flourishes surrounding their signatures. Botello was secretary of the *ayuntamiento* (town council). Domínguez later served as *alcalde* (mayor) of Los Angeles and as a delegate to the Constitutional Convention in 1849. The location of the lot was probably just south of the present Plaza. The Californians who had ranchos also kept town houses, mainly around the Plaza.

By 1826 Americans entered California, as hunters and trappers. Later, they participated in the trade of hides. During the Mexican period, settlers from England, the United States, and other countries were allowed to own land. They usually intermarried with Californians, becoming Catholics in the process. Hugo Reid, an Englishman of Scotch background, sent his petition to marry a San Gabriel mission Indian to Governor Juan Alvarado. The fiestas of the wedding began with a service at Mission San Gabriel. The secularization of the missions made it easier to obtain land. About 1839 he was granted Rancho Santa Anita.

With the secularization of the missions accomplished by 1836, theoretically it was possible for Indians to own land. Few were able to do so, but shown is an abstract of title for land originally granted to "Simeon, an Indian," a plot near Rancho Huerta de Cuáti and the mission San Gabriel. The Indian rancheros had been trained by the missions to be good farmers and master handlers of horses and cattle.

Hugo Reid's memories of the mission Indians published in the *Los Angeles Star* are among the few records of these peoples. He wrote that with the secularization of the missions, buildings were destroyed for firewood, utensils were disposed of, and cattle killed. The Gabrielinos went north and Indians from San Diego and the south came to work for the ranchos.

2, 3, 8. The mission myth was one of the strongest used to promote California and Los Angeles. This advertisement uses the *campanario* of Mission San Gabriel.

4.
AMERICAN ANNEXATION

Presidents before James Polk had sought ways to acquire California, but Polk was a firm believer in Manifest Destiny and actively sought California's annexation to the United States. Negotiations were made for its purchase, but ships were also sent to California waters. John C. Frémont of the United States Army was sent to California under the guise of surveyor. In 1845 Archibald Gillespie, a lieutenant in the Navy, was detached for special service by the Secretary of the Navy to proceed through Mexico disguised as an invalid merchant and to transmit to Frémont the wishes of the government in regard to California.

Thomas O. Larkin had been appointed U.S. consul in Monterey, the capital, and in San Francisco there was vice-consul William Leidesdorff. When José Castro, comandante general of Monterey, became alarmed at Frémont's presence, Larkin and Frémont explained he was there for geographical, scientific, and commercial purposes.

On July 6, 1846 Captain John B. Montgomery wrote to Leidesdorff: "At 1/2 past seven o'clock tomorrow morning I propose landing a considerable body of men under arms, and to march them from the beach to the flagstaff in Yerba Buena [San Francisco], upon which, at 8 o'clock, I shall hoist the Flag of the U. States...." A month later in Los Angeles, Captain Robert F. Stockton issued a proclamation that has been termed the first constitution of California. Stockton made Gillespie commander at Los Angeles. This draft of the proclamation comes from Gillespie's papers and on it he has noted: "Copy of laws for the government of California." It is doubtful any of the provisions were carried out. Gillespie was forced by the Californians to flee Los Angeles for San Diego.

General Stephen W. Kearny arrived overland, coming from Fort Leavenworth through New Mexico, and proceeded with Gillespie on to Los Angeles. Frémont was coming from the north.

The first battle to regain Los Angeles was at San Pasqual, near San Diego, and it would be several weeks before the Americans were ready to move on. There was one skirmish on crossing the San Gabriel River, and another on entering Los Angeles. There was dissension in the Californians' ranks and their ammunition was poor. On January 10 they surrendered to the Americans.

The convention for the Constitution of California was held in Monterey in September 1849. Suffrage was granted to white males over 21 who were American citizens, every white male citizen of Mexico who had chosen to become an American citizen, and, in some special instances, Indians. Official documents were to be printed in English and in Spanish. 8,000 copies of the constitution were ordered to be printed in English and 2,000 in Spanish. On the 12th the English version was sent to San Francisco for printing, and on the 14th the Spanish translation. The printing was completed October 25. An election was held November 13 and Governor Bennet Riley declared the constitution ratified on December 12. California was admitted as a state September 9, 1850.

5.
GOLD RUSH

The *Californian,* March 15, 1848 announces on the second page at the bottom of the third column: "GOLD MINE FOUND. — In the newly made raceway of the Saw Mill recently erected by Captain Sutter, on the American Fork, gold has been found in considerable quantities. One person brought thirty dollars worth to New Helvetia, gathered there in a short time. California, no doubt, is rich in mineral wealth, great chances here for scientific capitalists. Gold has been found in almost every part of the country."

The discovery of gold altered the United States' interest in California. Publishers were early to recognize the need for guides.

The Emigrant's Guide to New Mexico, California, and Oregon; Giving the Different Overland and Sea Routes was published in New York in 1849 to describe "the newly acquired territories of the Union, which are now attracting the notice of the civilized world." There is information on routes from Havana to Vera Cruz and across Mexico, sailing from San Blas to San Francisco; and descriptions of Acapulco and Panama, "a very handsome and healthy town, containing some five or six hundred inhabitants.... The immediate neighborhood ... is laid out in gardens, pasturage, and orchards, and there are a few villas which give it a polished air, and contrast prettily with the solemn grandeur of the forests beyond." Actually, travelers were often stranded in Panama City, where there was dysentery, cholera, and yellow fever. It was Nicaragua that was felt to be the likely candidate for an eventual canal route through the isthmus.

Letters and diaries from this period give vivid pictures of the life of the times. They have long been favorites for small press publications in California. Lambert Littlefield set off from Maine in 1850, using an isthmus route. He wrote his father that the fare was three hundred dollars and he would be taking about three hundred thirty-five dollars in cash.

Other letters from the Littlefield family party include some written from Sutter's Creek and from Winter's Bar, Calaveras County. Some letters recall the hardships of the journey: "He could not go the wormey bread ... and the stinking meat." They show homesickness: "Write, write, write often." They also are sprinkled with optimism: "I find California to be a good place as I expected," and, "We have a beautiful climate here to live in and fertile soil ... and if all my children were here I should like to spend the rest of my days here...."

There are glimpses of the women who made the overland journey: "I have seen several ladies that came across the plains. I saw one as they were coming in driving an eight ox team. She drove with a long lash and when she would crack it over their heads they had to pick up their heels." A woman member of the Littlefield party gave a view of the violence of life then, telling of a brutal murder and suicide: "Such things shock me, but are thought nothing of here, by most people."

6.
RANCHO DISSOLUTION

Under the Treaty of Guadalupe Hidalgo, Mexicans would retain their land claims, but they would have to prove the extent of their lands. The average land hearing was seventeen years. Abstracts of title were lengthy, as is indicated by this volume shown for Ranchos San Pasqual and Santa Anita, near the mission San Gabriel. This is from the collection of historian W. W. Robinson, one of whose specialties was the recreation of California history through its land documents.

Rancho Rincon de San Pasqual was granted to Juan Mariné and was bounded by the mission San Gabriel, the Sierra, and the Arroyo Seco. It passed through several hands until it was purchased by Manuel Garfias. The land commission to settle Mexican claims was established in 1851. When three members of this board arrived in Los Angeles in August 1852, Garfias gave a grand ball in their honor at his Main and First Street adobe residence. For his claim, there were depositions from many eminent Californians: Pío Pico, José Antonio Carrillo, Manuel Domínguez, Antonio F. Coronel, Ygnacio del Valle, Fernando Sepúlveda, Augustín Olvera, Abel Stearns, and José del Carmen Lugo. From the testimony of Antonio F. Coronel there is information about owners previous to Garfias: "I found that on the said tract there was not any neat cattle but only a small band of mares. I saw there two little adobe houses.... With respect to any tillage done by these families I saw nothing." Other testimony gives details of Garfias himself: "Q. Of what country was Garfias? A. He is not a Californian. I have understood he is a native of the State of Oaxaca in Mexico. Q. When did Garfias come to California and in what capacity? A. He came with [Governor] Micheltorena and as an officer of the army. I think a lieutenant." The claim was approved in 1854, but not until 1863 was the patent issued with Abraham Lincoln's signature. The set of records gives a variety of details of the Californians' lives and testimony from distinguished Californians such as Pío Pico: "My age is 51 years.... My signature on the paper is genuine. I was Governor of California at that time and I signed the paper in that capacity."

The rancho was not a good cattle range and Garfias preferred politics to ranching. For a while during the gold rush, California ranch owners made a great deal of money; but then came competition from Texas cattle drives. In 1860 there was a disastrous flood, and for two following years drought. These losses, combined with the interest rancho owners paid while their land was under litigation, virtually brought an end to this pastoral era of California.

In 1873 an organization of Indiana people had formed to settle in California, on lands once part of the Rancho San Pasqual. The document, Plan of the California Colony of Indiana, was dated in Indianapolis, July 1, 1873. Early colonists would "make arrangements for irrigating and cultivating the lands, to plant fences, start a nursery of tropical fruit and other trees, etc." The panic of that year nearly wrecked the group. The purchasing agent formed a new organization in Los Angeles to incorporate and sell stock. In January 1874 the settlement began. The name was later changed to Pasadena, adapted loosely from the Chippewa to mean "crown of the valley."

7.
RAILROADS CONNECT

William Starke Rosecrans was a Civil War general on the Union side. A letter from Abraham Lincoln in the Rosecrans papers shows the president's involvement in actual military strategy. In the 1860s Rosecrans visited Los Angeles and invested in land. His business ventures included railroads in California and even Mexico. Rosecrans first supported a transcontinental railroad route to San Diego. His plans were thwarted by Collis P. Huntington, Leland Stanford, Charles Crocker, and Mark Hopkins, who were known as the Big Four. They controlled the Central Pacific Railroad and land and shipping interests in San Francisco. Numerous letters show the complicated maneuvers. The compromise would be the Southern Pacific, built south from San Francisco in 1876.

By 1888 a southern transcontinental route was accomplished. The competition from the newly arrived Santa Fe Railroad caused a price war and a land boom. It was briefly possible to come to California for one dollar.

An 1856 map of the Plaza, the first professional survey, shows most of the properties still owned by Californians. The route of the railroads along the river and later railroad stations south and east of the Plaza were further impetus to move the business of Los Angeles in that direction. Built west of these stations were the early hotels: the Van Nuys, the Lankershim, the Alexandria, and the Rosslyn. Even the Biltmore in the mid-1920s was on this line.

In 1939 a Union Station was completed in an area back by the Plaza. Clearing land for the station displaced Mexicans and Asians who had filled this territory left earlier by American settlers in Los Angeles. Union Station is a beautiful example of adapting Spanish and Moorish California styles to the Moderne style then in vogue. It was the last large passenger station to be constructed in the country. By the time it opened, the era of air travel had begun. The area never became a vital center of the city.

In the 1870s the railroads hired writers to promote California and Los Angeles. Among these were Charles Nordhoff and Major Ben C. Truman. Titles of their works gave little doubt as to their content: *California for Health, Pleasure and Residence* or *California for Health, Pleasure and Profit.*

Truman invented the term semi-tropical to convey the warm winters. He first visited Los Angeles in 1867, when there were "crooked, ungraded, unpaved streets; low, lean, rickety frame or adobe houses with flat asphaltum roofs." Still, whether for reasons of his occupation or from conviction, he found "an irresistible glamor about this City of the Angels, even then." He set about to describe this Eden "where flowers blossom and golden fruits ripen every day in the year."

California: Its Attractions for the Invalid, Tourist, Capitalist and Homeseeker was published in London and included "general information on the lands of the Southern Pacific Railroad Co." It was to the railroads' advantage to establish as many spread out cities on their routes as possible, setting the pattern of dispersal of communities in the Los Angeles area. A small map, tipped in the book *In Semi-Tropical California,* shows the Southern Pacific lines stretching from above Santa Barbara to Beaumont and Banning. Land offices located near the railroad stations encouraged visitors to buy. In Ontario the Southern Pacific office was by the tracks near Euclid Avenue. Tract maps for these new neighborhoods prominently noted their convenience to the railroad lines.

8.
PROMOTIONS

The railroads built grand resort hotels to attract tourists, who then might become settlers. The Raymond in Pasadena was the first. It opened in 1886. It was destroyed by fire in 1895, but was rebuilt and was popular through the 1920s. Its first brochure (1886) advertised health and climate: "The terms 'summer' and 'winter,' taken in their common acceptation, are misnomers here." Pasadena itself is described glowingly: "Every cottage home has a rich setting amid floral bowers." The brochure also pointed out what would continue as a fascinating contrast in all descriptions of Los Angeles: "The beholder surely commands a wide and diversified scene, for the contrast could not be greater than is afforded by the luxuriant tropical groves at his feet, and the bleak snow-clad summits which tower above him." This was apparently written by Charles Frederick Holder, who organized the first Tournament of Roses in 1889. The hotel was landscaped by Rudolph Ulrich, who also landscaped a garden at the Santa Fe Railroad station.

The first navel orange tree was brought from Brazil to Washington, D. C. It was first planted in California in Riverside in 1873. The state officially encouraged this industry, issuing works on the propagation of oranges and lemons. In 1888 the State Board of Horticulture published *A Treatise on Citrus Culture in California.* Its frontispiece is a color lithograph of a navel orange, a remarkably bright image which could have come from the Pop Art school of the 1960s. The text predicted "there is no industry in this State having a more promising future."

Communities organized boards of trade and produced publications promoting citrus trade and settlement. Those in Redlands, Riverside, Cucamonga, and Pasadena were particularly active. *Riverside, California: The Home of the Orange* stated "there is an acre of orange to each inhabitant." Civic buildings, residences, and gardens are illustrated in these books, sources of early visual history of the state.

Baskets and barrels were used in the east for transporting fruit. These could not be used to ship perishable fruit thousands of miles. Special crates were devised and a new art form of citrus box labels was created to advertise the crop for 70 years, a colorful and unique legacy of the state. The images were meant to attract the wholesale buyer, not the consumer. Labels were created in San Francisco and Los Angeles. Brino's School in San Francisco taught new processes of lithography to produce the labels. Labels for many brands illustrated themes used elsewhere to attract tourists: Fiesta, San Gabriel Mission Bells, and Ramona Memories. There were also the Arroyo and Palm Tree brands. The label for the Old Baldy brand illustrates a view looking up the beautifully planted Euclid Avenue in Ontario to snow-capped mountains.

Magnolia Avenue in Riverside was the first of these street plantings, sources of civic pride. It was laid out in 1875 and planted in 1877. Franz Hosp planted Victoria Avenue in 1890. A Riverside publication noted there were "twenty miles of magnolia, pepper, palms, eucalyptus and grevilleas." C. A. Beck, who worked in San Francisco, designed the label for the Avenue brand, Victoria Avenue Citrus Association, printed by Schmidt Lithography. This illustrates a row of palms and a row of eucalyptus shadowing a road receding to a bright sky with billowing clouds. At the end of this perspective, as if vanishing into a matchless summer paradise, is a small automobile ready to carry the viewer along with it.

9.
CULTURE, TURN OF THE CENTURY, PASADENA

The Arroyo Seco originates in the San Gabriel mountains and eventually meets the Los Angeles River. One boundary of the Rancho San Pasqual was this arroyo. Mary Austin described it as "a small trickle of water among stones in a wide, deep wash, overgrown with button willow and sycamores." By the turn of the century this area had attracted a remarkable group of creative residents. Their talents embraced all of the arts: art, architecture, furniture design, printing, and ceramics. This was the center of the Arts and Crafts movement in southern California. Early writers had centered in San Francisco and did not interpret Los Angeles: Mark Twain, Ambrose Bierce, and Bret Harte, for example. Helen Hunt Jackson was from the east and only visited southern California. Now a group of writers came to live and interpret the scene.

Two years after Pasadena was founded, Donald and Margaret Collier Graham came, for reasons of his health. They created South Pasadena. She was an early president of the influential Friday Morning Club in Los Angeles, some five miles away. Her stories were published nationally, in *Harper's* and *Century* magazines, and held descriptions of the region's local color: "The slope ... was a mass of purple lupine. ... The California lilac [*Ceanothus*] was in bloom on the trail and its clumps of pale blossoms were like breaks in the chaparral showing the blue sky beyond."

Olive Percival came with her mother to Pasadena from Illinois in 1887. By 1895 she had a job with Home Insurance Company. A keepsake printed for her retirement states she traveled southern California and New Mexico in an age when few women did such work. She wrote poetry, a travel book on Mexico, and articles on gardening and houses, including one entitled "The Mexican Patio": "a garden of tropical plants, with fountains.... Enchanting glimpses of these little inner gardens were caught from the street." A short story was included in *Cuentos de California,* a book illustrated by Ralph F. Mocine. Children's stories were included in books by Amanda Mathews (Chase): *From the Old Pueblo and Other Tales* (1902) and *The Heart of an Orphan* (1912). On the Arroyo in Highland Park (then Garvanza) she built a Tudor style house, called Down-hyl Claim. On what was chaparral she created a fine garden. Photographs done in a pictorial manner show her mother in a lush garden with Japanese lanterns. Never wealthy, she spent her money on objects of beauty which pleased her. She also collected children's books, because they reminded her of her childhood. For most, she made covers from Japanese and Italian papers brought to her by her friend Mrs. Florence Kreider. When she died in 1945, bookseller Ernest Dawson acquired them and UCLA Librarian Lawrence Clark Powell bought them, the cornerstone of what is now one of the world's great collections of children's literature.

Harvard-educated Charles F. Lummis came to California on foot. He described his journey for the *Los Angeles Times*, for which he worked for a while. He lived with Indians in New Mexico and took photographs of them. A variety of letterheads shows the extent of his involvement in southern California: he was City Librarian, he was a founder of the Southwest Museum, he founded the Landmarks Club to help preserve the missions, he wrote for *Out West* magazine, and he was chair of the Sequoya League, which worked for the betterment of the Indians.

TO SAVE FOR OUR CHILDREN AND THE WORLD, THE OLD MISSIONS AND OTHER HISTORIC LANDMARKS

TO SAVE THE OLD MISSIONS AND OTHER HISTORIC LANDMARKS OF CALIFORNIA INC. 1895 LANDMARKS CLUB

The Landmarks Club of California, Inc.

CHAS. F. LUMMIS

Vice Presidents

[illegible] CHELAN FRANK A. MILLER [illegible] EL VALLE

[illegible] M. SARTORI Pres. U. S. National Bank

Directors

ANTONIO D. BENTON [illegible] EL VALLE SUMNER P. HUNT

[illegible] M. SARTORI AMI STORROW JOHN S. McGROARTY

REV. ST. JOHN [illegible] SULLIVAN [illegible] ISSAC DAVIS CHAS. F. LUMMIS

200 EAST AVENUE 43 Phone GArfield 4229

April 13, 1926 LOS ANGELES, CAL.

Dear Mrs Kreider:

That is a beautiful Expression of a gentle thoughtfulness, & is highly appreciated by us all — while my small granddaughter Patricia, now nearly 20 months old, will swell up proudly in it. The exquisite taste & fine workmanship are worthy of the fine sentiment which inspired you.

We hope you & Sam will have a perfect trip — as you have every reason to. I'm sure it will rest & refresh you both. But we'll be mighty glad to have you back again!

God keep you!

Always Your Friend

Chas. F. Lummis —

9. A letterhead which shows one of the numerous activities and positions of Charles F. Lummis.

10.
PROGRESSIVES

Mary Austin had gone to Pasadena after the failure of her marriage to a rancher in the Owens Valley. Lummis helped her to publish in *Out West* and in 1903 she published her classic *The Land of Little Rain:* "East away from the Sierra, south from Panamint and Amargosa, east and south many an uncounted mile...." A copy shown has corrections in her hand. Pasadena's arroyo and its plants had been mystical for her: "blue lupine sprang up as though pieces of the sky had fallen."

Los Angeles lacked most things necessary for a great city. San Diego had been an option for a connecting transcontinental railroad because of its fine natural harbor, which Los Angeles lacked. Los Angeles lacked water. It did not lack entrepreneurs to begin creating these necessities. In the 1850s and 60s Phineas T. Banning in Wilmington created improvements to the harbor, imported the first locomotive, and completed a railroad line between Wilmington and Los Angeles. Though the climate of Los Angeles is not "semi-tropical," but semi-arid, the bringing of water from the Owens Valley gave the city enough water for irrigation to make it a lush and green landscape. The water arrived in 1913 via an aqueduct engineered by William O. Mulholland. Mary Austin was among those who criticized the city for taking water from Owens Valley. At the time the aqueduct was being considered, investors were buying land in the San Fernando Valley. Ever since, there have been questions as to the interests of the Valley speculators. Aldous Huxley included this controversy in his novel *After Many a Summer Dies the Swan*, and it was the basis of the 1974 movie *Chinatown*.

In the late 19th century California state government was virtually the puppet of the Big Four railroad interests in San Francisco. A serious Progressive movement began in 1907 with a meeting in downtown Los Angeles at Levy's Cafe. Among these reformers were John Randolph Haynes, Chester Rowell, and Edward A. Dickson. Reforms (most urged by Haynes) were: the initiative, the referendum, the recall, and a greater attention to social issues.

One achievement of this era was suffrage for women. Katherine P. Edson began her career of social reforms through the Friday Morning Club. She induced the Progressives to include women's suffrage in their reforms. She served in the Bureau of Labor Statistics in 1912 and led the fight for a minimum wage, won in 1913. That bill also created an Industrial Welfare Commission and required the appointment of one woman. Although Governor Hiram Johnson did not like women in politics, a letter from him assured her that her name headed the list of nominees. A letter to her from Dickson in 1917 shows that her duties were not at all easy: "I understand that rather vigorous propaganda is in operation against the decision of your commission." She served until 1931.

UCLA is a product of the Progressive movement. It was created essentially by two men: Dickson and Ernest Carroll Moore. Moore was president of the Normal School, on Vermont Avenue. Dickson had been appointed the first University of California regent from the south. Together they envisioned a full university in Los Angeles. They met with opposition from the administration and from regents in the north, but after complicated maneuvers and negotiations, in 1919 the Normal School became the University of California, Southern Branch. In 1927 the name was changed to the University of California at Los Angeles. The "at" was removed in 1953.

11.
UCLA

Edward A. Dickson found UCLA's Westwood site one morning in 1923, when exploring open land at the edge of then-developing Bel Air. When he saw it, the area comprised fields of lima beans, some chaparral, oaks, and sycamores. Its hills, which then had a clear view to the ocean, reminded him of Berkeley, his alma mater. The property had formed part of the Rancho San José de Buenos Ayres and had been the Wolfskill Rancho. A subdivision called Sunset was promoted during the Boom of the 1880s, but came to nothing. There was a vote for competing sites for the new campus, but Dickson's won out.

The first construction was a bridge across an arroyo from what is now Hilgard Avenue. (The bridge exists, but the arroyo has been filled in around it.) The bridge and the original four buildings were in a Lombard Romanesque style, designed by George W. Kelham and David C. and James Allison. Exactly who chose this style has never been determined. The architects' statements were given after the fact, some in trade publications of the period. Even the choice of Kelham seems odd, since Allison and Allison had been appointed supervising architects of the Vermont campus in 1922. Kelham was appointed the University's supervising architect in 1927.

About the time UCLA moved to Westwood, various persons began to interpret the architecture. Prototypes for the library (Kelham) and Royce Hall (Allison and Allison) have been discovered in the designs of various churches in Milan and Bologna. Rolf Hoffman, professor of German, was evidently the first to connect the Lombard style with the fact that one of the first universities was in Bologna. He contributed an unsigned article to the 1930 yearbook. In the early 1930s distinguished alumna Ann Sumner began writing about the campus and its architecture. For the *Southern Alumnus* she wrote of the university: "Already Royce Hall's twin towers are inspirational landmarks for students and alumni." It was an "age of eclecticism," she wrote, which could combine modern "engineering and designing power" with an architectural tradition from a country with the same topography and climate as Westwood.

In 1937 she and John B. Jackson wrote *California of the Southland,* also for the Alumni Association. From evidence of drafts in her papers, it was she who wrote about UCLA's architecture. From her own research in Lombard architecture and with quotes from Kelham, Hoffman, and Marvin L. Darsie, she wove together ideas about Westwood's perceived similarity to Italy. She wrote that the "remote simplicity" of the Spanish mission architecture "could not symbolize the fierce energy of the dynamic California today." The Lombard style evolved in Bologna, whose university was "one of the earliest and greatest."

UCLA has always had a distinguished faculty, visiting faculty, and lecturers. Even when at Vermont Avenue, Mary Austin taught and lectured. Edward Weston exhibited photographs. To pick only one guest lecturer, because of ties later in this exhibit, Christopher Isherwood gave lectures and a class (with lectures shown here in transcript) in 1965, under the auspices of the Philosophy Department. He is pictured on campus about a year later. The transcripts contain discussion of his screenwriting and notes on his coming to Los Angeles. In a public lecture, "Writing As a Way of Life," and in these classes, he rehearsed the material and the tone of his great last books: *Kathleen and Frank, Christopher and His Kind,* and *My Guru and His Disciple.*

11., 13., 14. Like Westwood, Carthay Center was developed in the 1920s. The back of this postcard advertises the Carthay Circle Theatre (1926-27) as "the home of gala world premieres. Thousands of cheering fans line the streets and stand outside the theatre, and enthusiastically greet the hundreds of illustrious stars who attend." The tower was floodlighted and a basket weave of neon tubes was placed over the topmost dome. The theater has been demolished.

12.
CULTURE, 1920s-1930s

Jake Zeitlin came to Los Angeles from Texas in 1925. His first job as a bookseller was with Norman Holmes at Holmes Book Company. He then worked for the May Company and Bullock's book departments, where he met editor Phil Townsend Hanna and photographer Will Connell. The architect Lloyd Wright persuaded Zeitlin to open a store in downtown Los Angeles, in a neighborhood of secondhand bookstores, restaurants, and hotels. Together they found a small space, a back doorway to a shop about twelve by eight feet. Wright designed the interiors. On a wall about six feet by eight feet Zeitlin gave exhibits. His first show of a Los Angeles artist was work by lithographer Peter Krasnow, the second, photographs by Edward Weston. (They were at one time available for two dollars.) When Zeitlin lost his lease, a brochure announced "Kicked around the corner." This shop and yet another downtown shop were designed by Wright. Photographs by Connell were used for publicity.

With Connell's friends and Zeitlin's, the store became the center for what Carey McWilliams later termed Los Angeles' first true group of intellectuals. There were dinners on West Sixth Street at René and Jean, and talk back at the shop. Thousands of miles from the powerful center of publishing and reviewing in New York, this group and others founded magazines and presses and gave one another shows and reviews. *The Racket* parodied the bohemian life of the art colony Laguna Beach. *Opinion* magazine strove to be more serious. Contributors included Hanna, poet Hildegarde Flanner, historian W. W. Robinson, and Judge Leon Yankwich. Robinson contributed a short fiction of a starving young artist, who could not sell his paintings done in a Chinese style, and, ironically, had to support himself by dressing in a Chinese costume to work in the (unnamed) Chinese Theater in Hollywood.

With Arthur Millier and Merle Armitage, Zeitlin visited Mono Lake in the Owens Valley "when it was really a dramatic, somber place.... It was a great experience, a really coming into life again." A poem inspired by this trip was published in *Touring Topics*. Hanna paid him fifty cents a line. This younger generation thus paid homage to the inspiration of Mary Austin. Connell and Weston and Ansel Adams would make photographs of the wilderness regions of California, as had Watkins in the 19th century.

With Ward Ritchie and Lawrence Clark Powell, printers and librarians joined this circle. A bold letterhead announced the Primavera Press: McWilliams, Hanna, Zeitlin, and Ritchie. The press published Powell's first book, adapted from his dissertation on Robinson Jeffers. Interest in the poet was another common bond of the group. Jeffers had lived in the Pasadena Arroyo. In 1912 he himself published his first book, *Flagons and Apples,* printed by the Grafton Publishing Company in Los Angeles. After its remainder, Holmes obtained many copies, and Zeitlin would get this valuable book from him. (The copy shown is autographed to *Los Angeles Times* literary editor Paul Jordan Smith: "this funny little book of a good while ago.")

The Primavera Press printed Californiana, such as Sarah Bixby Smith's lyrical *Adobe Days,* but the interests of the group changed the culture of the Arroyo into that of downtown and the world. The Depression was also a spur to social commitment. By 1939 McWilliams, for example, had published *Factories in the Field,* a study of migrant agricultural workers.

JAKE ZEITLIN
ANNOUNCES THE FIRST
AMERICAN SHOWING OF
THE WOODBLOCKS OF
LEOPOLDO MENDEZ
MEXICAN MURALIST
AND WOODCUTTER
NOVEMBER 15 TO DECEMBER 1.
705½ W. 6th. St.

12. Bookseller Jake Zeitlin gave shows to artists throughout his career. This announces the work of an artist who was one of the founders of El Taller de Gráfica Popular (The Workshop for Popular Graphic Art), a workshop influential not only in Mexico, but in the Chicano art movement in the United States. This exhibit would have been probably early in the 1930s. It is printed on a blank penny postcard. Zeitlin recalled: "Arthur Millier of the *Times* gave me little reviews. And small as my effort was, it was the only thing of its kind. I would send out postcards in which I reproduced an artist's work and announced that I had an exhibition."

13.
ARCHITECTURE AND LANDSCAPE ARCHITECTURE

Stephen Powers, traveling "afoot and alone" about 1870, had a negative reaction to California homes, when he "stopped one afternoon at an adobe hut ... built in the usual native fashion, with three rooms in a row, no doors between them and no windows." Helen Hunt Jackson traveled with introductions to Californians owning fine homes. One was Rancho Camulos, which had begun as four rooms, with sixteen added later to form a u-shape around a patio. In *Ramona* she described these private outdoor spaces. (Ramona "could not quite fancy life without a veranda.") Practically all theories of California architecture would refer to her tale when envisioning what a California style should be. Her romantic descriptions of the mission gables, arches, and even *campanarios* formed the basis for the Mission Revival style although few houses could replicate a mission on a fifty foot lot.

Lummis used boulders from the Arroyo and arranged his house to shelter a back patio. The Pasadena architects Greene and Greene also used these boulders to relate their houses to the landscape, by making walls and foundations from them. These styles influenced the more modest California bungalow neighborhoods, where it made much less sense to have house after house with boulders anchoring them to the ground.

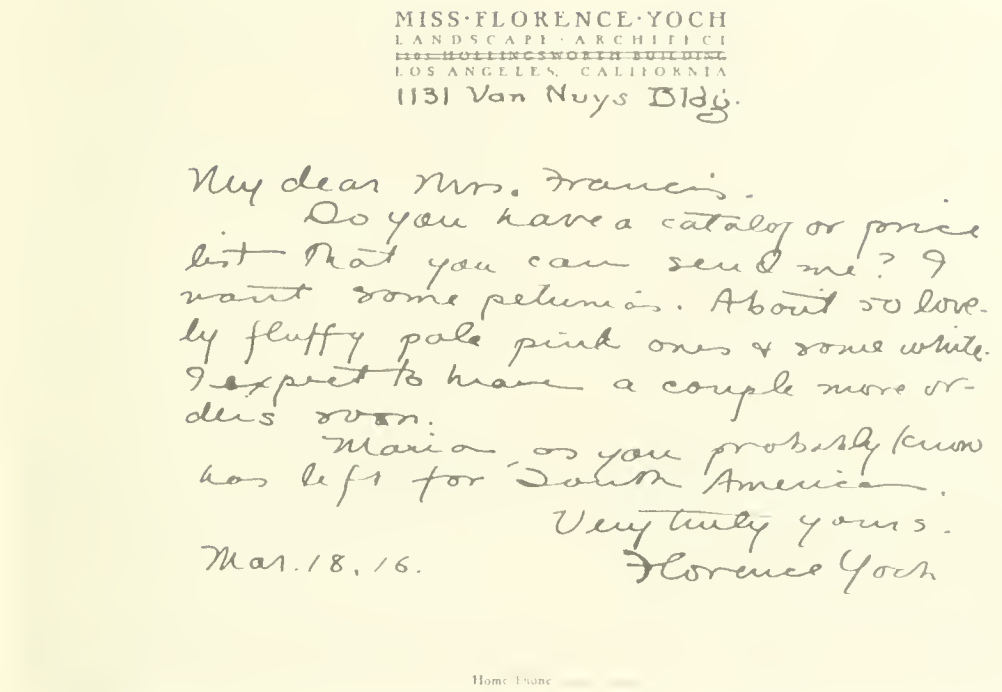
For the San Diego Panama-California Exposition architect Bertram Grosvenor Goodhue introduced the Spanish Churrigueresque style to California, a style which had been used in Mexico. After admitting this style never existed in California, Goodhue stated he "endeavored ... to obtain ... some of the effect of the old Spanish and Mission days and thus link the spirit of the old seekers of the fabled Eldorado with that of the twentieth century." The style became the dominant influence among various historical revivalist styles from 1915 until the Depression. Spanish bungalows were then advertised in books of modest homes.

The image of a "'dobe bungalow" was promoted even on sheet music, such as that shown, "In Sunny Cal," by Thomas Ince. Its cover illustrates the unlikely juxtaposition of plants — in this case pine and palm — that horticulturists began using in the 1870s to advertise the California climate. At Cañon Crest Park in Redlands, Franz Hosp used "palms and periwinkles" as a California novelty. These gardens had to be kept growing by elaborate systems of irrigation.

A variety of garden styles were used by landscape architects to match the revivalist architecture of the 1920s and 1930s. Probably each of these men and women designed Spanish gardens. In one of Florence Yoch's, the tones of the paving, tile fountain, and flowers were complementary ones of brick, earthy red, and deep orange.

California native plants needed less water. Theodore Payne did much to collect and propagate endangered native species. His friend and UCLA's landscape architect Ralph D. Cornell wrote the book *Conspicuous California Plants,* published by the San Pasqual Press in 1938. When restoring the Hugo Reid adobe, Edward Huntsman-Trout noted on one of his plans: "Old California country. No grass."

Landscape architects also promoted an easy relationship of the house to the outdoors. Huntsman-Trout wrote "Another Room in the House" and Winifred Starr Dobyns, in her 1931 book, *California Gardens,* wrote of "chairs and benches ... arranged in friendly fashion under the orange trees laden with golden fruit."



MISS·FLORENCE·YOCH
LANDSCAPE·ARCHITECT
~~[illegible] HOLLINGSWORTH BUILDING~~
LOS ANGELES, CALIFORNIA
1131 Van Nuys Bldg.

My dear Mrs. Francis.
Do you have a catalog or price list that you can send me? I want some petunias. About 50 lovely fluffy pale pink ones & some white. I expect to have a couple more orders soon.
Maria, as you probably know has left for South America.
Very truly yours.
Florence Yoch

Mar. 18, 16.

Home Phone [illegible]

13. Myron Hunt noted in his introduction to Winifred Starr Dobyns's *California Gardens* the number of women working as landscape architects. This letterhead shows that Florence Yoch established her practice early in downtown Los Angeles. She is writing to Theodosia Burr Shepherd's daughter, who carried on her mother's business in Ventura, as "Large Growers of Small Seeds."

14.
FANTASY AND MODERN ARCHITECTURE

The most famous early building in Los Angeles is the Bradbury Building (1893) in downtown Los Angeles. Outside, it is a typical business building of its day. The inside was inspired by its architect George H. Wyman's having read Edward Bellamy's *Looking Backward, 2000-1887,* where Wyman found the phrase "a vast hall full of light" describing business buildings of the future. He created such a space by topping an open courtyard with glass. A soft light filters from this and is reflected from yellow brick walls. Open wrought iron elevators move in this space. Wyman created nothing else like it.

Los Angeles used to be dotted with small fantasy buildings, such as the Brown Derby restaurant (1926) and The Tamale (1928), a large stucco tamale tied at the end with ropes. (Among the foods it advertised were hamburgers, hot tamale pie, and something called Spanish Delight.) Most of these are now torn down.

The first lavish movie palaces were built on Broadway in downtown Los Angeles. The first fantasy theater in Hollywood was the Egyptian (1922). For the courtyard Edward Huntsman-Trout designed a fountain and used papyrus and potted plants to match the exotic architecture. The most famous theater remains the Chinese (1928).

Perhaps no architect understood the lure of the movie palace as did S. Charles Lee, whose motto was "the show starts on the sidewalk." His theaters boasted Art Deco towers, special neon marquees, and specially designed sidewalks in terrazo. His theater in Westwood, the Bruin, is probably his most subdued, although the neon is spectacular. The carpet in the lobby was woven with the design of a Bruin bear.

In the 1920s motion picture theaters were included in newly developing areas of the city. Among these were Carthay Center, its theater now demolished, and Westwood. At first, Westwood was not built to Wilshire Boulevard. Competing towers beckoned motorists into the Village — towers from the real estate sales office, supermarkets, gas stations, and, from the Fox Westwood Village Theater.

Architect Rudolph Schindler came to Los Angeles in 1920 and in 1925 Richard Neutra came to work with him. Neutra was pleased that clients in Los Angeles were willing to experiment. Among such early clients was Philip Lovell, "drugless practitioner," physical culturist, and health columnist. For Lovell, Schindler had created his early masterpiece, the Lovell Beach House. In 1927 Neutra designed for Lovell the first International Style home in Los Angeles. On a difficult site, he built the first all steel frame house in the United States. Neutra was the most modern of architects, but he was also influenced by traditional California images. He had been attracted to Los Angeles by a poster of palm trees and ocean. It has been observed that the later plan of his own house was essentially the u-shape of the Ramona adobe. He later termed the Lovell house the Demonstration Health House, returning to one of the earliest California slogans: health, pleasure, and residence. Lovell called for areas for private outdoor activities not imagined by Mrs. Jackson: swimming, physical exercise, and nude sunbathing.

Science fiction again inspired Los Angeles architecture in the lobby of John Portman's Bonaventure Hotel (1976) at the foot of Bunker Hill. This time the impetus was from a motion picture, the 1934 version of H. G. Wells's *Things to Come,* where the space is so vast that its upper reaches are diffused blazing light.

15.
CRIME

During the late 1920s and the 1930s crime in fiction and in the movies competed with real crime. The infamous Black Dahlia murder case still has writers purporting to unravel this unsolved case. Hollywood had been tainted with scandal. Wallace Reid died from drugs. Producer Thomas Ince died after a party aboard the William Randolph Hearst yacht. Actress Thelma Todd was murdered. Hollywood's self-examination began movie self-censorship through the Hays office.

Crime and reform politics entered the unlikely arena of cafeterias when restauranteur Clifford E. Clinton served on the Grand Jury investigating vice. The cafeteria was invented in Los Angeles about 1905 and was popularized by the Boos brothers. This novelty required photo-illustrations to orient customers: "[Patron] Orders nice salad, Receives check, Goes to table." Clifford E. Clinton came from San Francisco in 1931 to open his Clifton's Cafeterias. Later remodelings of his successful restaurants included fantasy architecture: neon palm trees and a rain hut in the mezzanine where it rained "every twenty minutes."

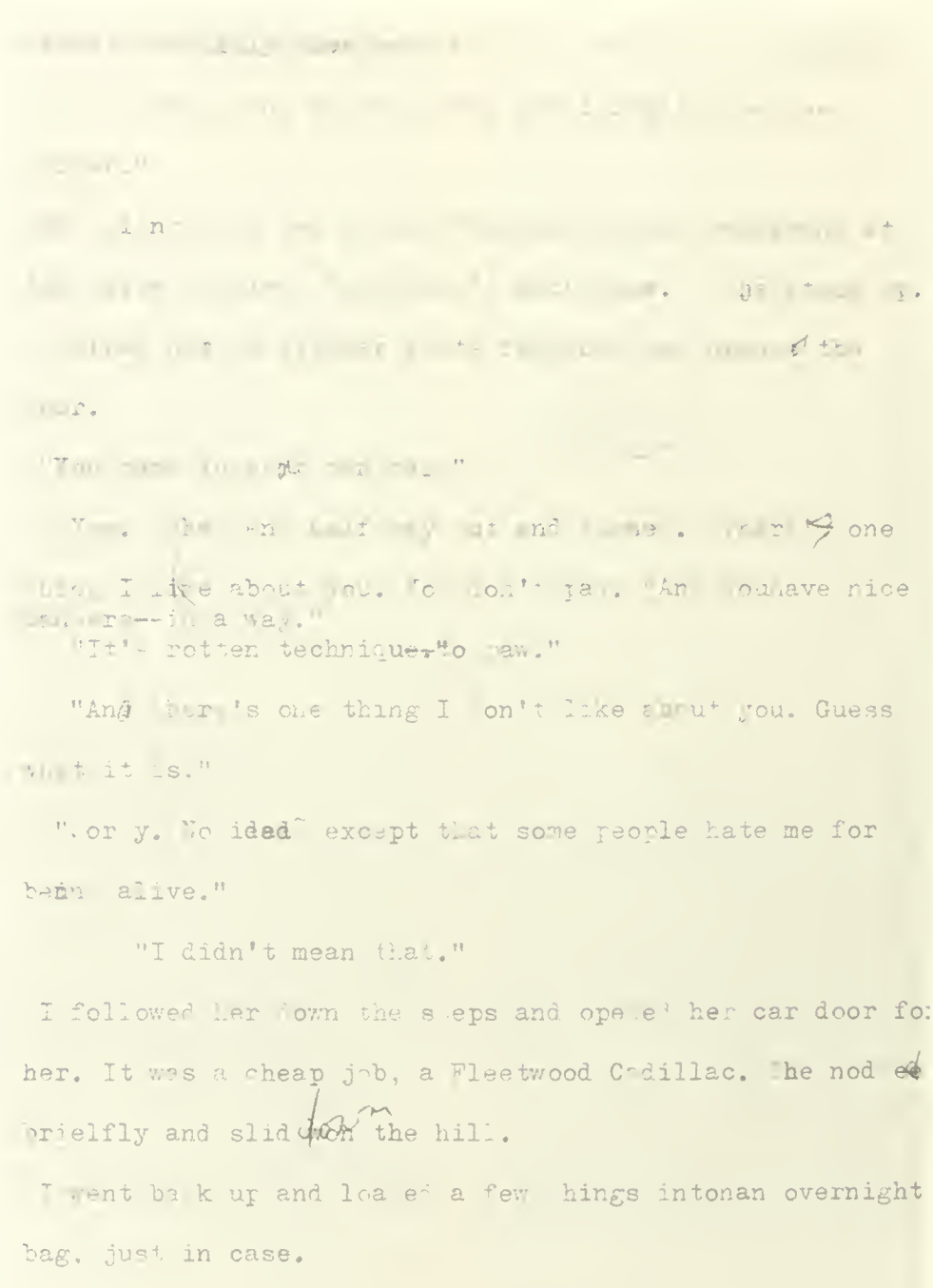
Clinton worked for the recall of Mayor Frank Shaw and supported a reform candidate, Fletcher Bowron, who would be mayor until the 1950s. But before all this was accomplished, the car of an investigator he hired was blown up. This was reported in "They Bombed the Lid off Los Angeles" and a series in *Liberty Magazine*, "My Husband's War with the Vice Czars of Los Angeles."

Clifton's slogan, "Pay What You Wish, Dine Free Unless Delighted" reflected the hardships of the Depression. In 1978 novelist John Fante reminisced in a letter to Carey McWilliams of the times when they had met, about 1933. Fante worked for five dollars a week as a busboy in a saloon on Third Street and lived on Bunker Hill, which Raymond Chandler described as "old town, crook town, arty town" with "crooks on the lam."

Dashiell Hammet, Horace McCoy, and a number of other writers apprenticed themselves in Joseph Shaw's *Black Mask* magazine, which featured lurid and colorful covers binding pulp paper. Chandler, the writer longest associated with Los Angeles, also wrote for the magazine. His crime fiction contains descriptions of Los Angeles beloved by fellow writers such as Christopher Isherwood, as well as the reading public. His method for maintaining action at regular intervals was to tear his paper in half. A page from the manuscript of *Playback*, his last novel, shows this technique. It also shows a specific Los Angeles setting, in this case Union Station.

For Hollywood he wrote *The Blue Dahlia* and, with Billy Wilder, *Double Indemnity*. A holograph test scene seems to be testing the limits of suggestiveness, as Chandler and Wilder create the distrustful and manipulative relationship between the two main characters, a staple of what would become known as *film noir*. Wilder's own script of the movie has detailed notes on virtually every page of dialogue and all facing blank pages of the mimeographed text. (Barbara Stanwyck is to appear in slacks, white shirt, and black glasses.)

German émigré Wilder, who taught himself English through popular American songs, teamed with Chandler to delineate specific Los Angeles locales as had never been done before in motion pictures. The characters meet in a Spanish style bungalow on a street lined with palm trees. At Jerry's Market near the writers' employer's studio, the characters meet secretly amid the abundant produce of the market to cover up a murder.



"Y. . . . one
I like about you. You don't pay. And you have nice
--in a way."

"It's rotten technique to pay."

"And here's one thing I don't like about you. Guess
what it is."

". or y. No idea except that some people hate me for
being alive."

"I didn't mean that."

I followed her down the steps and opened her car door for
her. It was a cheap job, a Fleetwood Cadillac. She nodded
briefly and slid from the hill.

I went back up and loaded a few things into an overnight
bag, just in case.

15. Typescript page of Raymond Chandler's *Playback.* Some of the best descriptions in this book are of Union Station, built in 1939.

16.
WORLD WAR II
TO THE PRESENT

In 1943 Tennessee Williams was given a job as screenwriter. He refused most assignments. He lived on Ocean Avenue in Santa Monica, and spent time there at the beach, and in the evenings would have dinner on the Pier, sometimes with Christopher Isherwood, who lived nearby. Williams wrote what he considered one of his best short stories, "The Mattress by the Tomato Patch," about that period and that locale. It included Muscle Beach, where "acrobats and tumblers work out in the afternoons, great powerful Narcissans who handle their weightless girls and daintier male partners with a sort of tender unconsciousness under the blare and activity of our wartime heavens."

A few years later Max Yavno did photographs for a book on Los Angeles with *Times* journalist Lee Shippey. Yavno spent three Sundays and took seventy exposures to get a photograph of Muscle Beach. The result is another record of California's preoccupation with health and pleasure. Not visible in the print shown [cropped as published] is a sign advertising Conditioning & Development, with a phone number ARIZONA 75229.

World War II transformed Los Angeles. Earlier, Huxley had satirized those who would make money from aircraft if such a war occurred. It did occur and money was made as Los Angeles developed into the aircraft center of the world. Opportunities for work in the war industries doubled the Los Angeles population. Blacks and Mexican Americans were at first discriminated against, until the Fair Employment Practices Commission won them some concessions. Women war workers, collectively known as Rosie the Riveter, earned higher salaries than ever in war industries. Minority women also obtained these jobs.

Technological changes begun just before the war, such as the completion of the first freeway, the Arroyo Parkway, altered the city completely. The route still passes along where Lummis and Percival had their homes. Further segments of this system cut through Mexican American East Los Angeles. Public transportation declined as Los Angeles became the first city of the automobile. The dispersal brought about by the original communities established by the railroads made commuting a Los Angeles necessity. As early as the 1940s, monorails were envisioned to take congestion from the city streets. In the papers of Ernest Chamberlain, a publicist who worked for Clifford E. Clinton, is found a brochure with a drawing of such a monorail projected for Wilshire Boulevard. In 1990 only one exists in Los Angeles, at Disneyland, a 1950s symbol of what the city might have become, a fantasy as strong as the fantasy island of the early mapmakers.

Early bungalows had spread the image of the privacy of a house in the suburbs. After the war residents still dreamed of this and the mobility of owning a car. During the war Neutra created Channel Heights for war workers in San Pedro. He also created a market with a bold sign and a plate glass window, a hint of shopping patterns to come. Farmers Market, a tourist favorite, where Robert Craft recorded an afternoon with residents Igor Stravinsky, Huxley, and Isherwood, was the model for the shopping center. Smaller postwar Case Study Houses joined modern architecture to the bungalow tradition.

As early as 1943 *The Los Angeles Daily News* printed pictures of air pollution. By the 1950s all previous images of California as a clear-skied paradise were blotted forever.

17.
DIVERSITY.
ASIAN AMERICANS

Irish railroad workers went on strike soon after beginning the Pacific link of the transcontinental railroad. E. B. Crocker sent to Sacramento for Chinese workers. Some 12,000 were employed. The link was completed on time because of their work.

With the finishing of the railroad, their unemployment became of great concern to fledgling labor organizing in San Francisco. The idea of excluding Asians from the United States was probably the single most important factor in labor's success. An act excluding Chinese from immigration was passed by Congress in 1882. The Asiatic Exclusion League was formed in 1905. Also formed about that time was the Anti-Jap Laundry League, which attempted to persuade workers their jobs would be taken by Japanese immigrants: "the laundry industry ... is being gradually monopolized by unfair Asiatic competition." A pamphlet by Samuel Gompers, printed in San Francisco in 1908, tells from its title alone the thrust of these arguments: *Meat vs. Rice, American Manhood Against Asiatic Coolieism, Which Shall Survive?*

In the face of this, a rather ordinary photograph taken in Los Angeles in 1909 assumes a great poignancy. A group of men stands on the steps of a wooden frame building that has been identified as a Japanese restaurant on North Alameda Street. Crossed American and Japanese flags hanging above them seem innocent of the prejudice being stirred around them.

The Immigration Act of 1924 established quotas. Japanese were exluded from immigration. Thus, a sentiment of prejudice existed long before the bombing of Pearl Harbor, when California officials urged internment of Japanese Americans. President Roosevelt signed Executive Order 9066 in 1942. No Japanese American was ever found to be guilty of the projected espionage that internment sought to deter.

A student in one camp began an English assignment essay: "This day, May 14, 1942, was the saddest day of my life. Three G.I.'s got off from their jeep and posted a sign which read that we, of Japanese ancestry, were to be evacuated to some assembly center within two weeks." Families had to leave behind possessions and property was taken from them. (One such family left their possessions with their friend Olive Percival.)

Manzanar, in the Owens Valley, was the site of one of these camps. At Manzanar they lived in hastily built barracks in a climate much colder than they had been used to in Los Angeles. They had to eat in mess halls. There was no grass and there were dust storms. At Manzanar they created gardens and crops, and continued their professional and artistic involvements.

Photographer Ansel Adams knew this area and during the war his conscience led him to volunteer his talent to record the life of the Japanese American internees. His record of Manzanar is his most committed work. The portraits are unusually strong, often framing just a face, sometimes showing a person almost at one with his or her work. In photographing Yonehisa Yamagami, identified as an electrician, Adams used electrical cables to form the background for the portrait. The young man has removed himself from this work association by smoking a cigarette in a jaunty holder and sporting a stylish hat. His manner of meeting the stress of this situation is reminiscent of the search for style of the younger Mexican Americans, who, along with many youth in wartime, adopted the zoot suit look, a craze that swept the United States.

18.
DIVERSITY.
CHICANOS

In the 1940s a segment of Mexican American youth adopted the zoot suit style: narrow-brimmed hats; fingertip-length, wide-lapel coats; and draped trousers that ballooned at the knees and narrowed tightly at the ankles. Young men wore their *greña* (hair) in a ducktail. They spoke a mixture of Spanish, English, and a slang termed *caló.* They were known as Pachucos. Because these youth rejected their parents' Mexican culture and refused to accept the dominant American culture, they have been seen as the first Chicanos.

Police harassed the Pachucos. They were rounded up, 200 at a time, on no charges other than suspicion. Mug shots in the newspapers spread unflattering images. Headlines were inflammatory: "Hair style used in identification of hoodlums."

In 1942 the body of José Díaz, twenty-two, was found near a swimming hole nicknamed Sleepy Lagoon. Henry Leyvas, nineteen, had been beaten up and when he and some of his friends later crashed a nearby party, they were accused of having murdered Díaz. (The cause of his death has never been determined.) Testimony (known as the Ayres report) stating Mexicans were biologically prone to violence was presented to the Grand Jury. Twenty-four young men, including Leyvas, were indicted on conspiracy to commit murder. Two requested a separate trial and were later acquitted. Twenty-two were tried as one. No Mexican American served on the jury. At the beginning of the trial, the defendants were not allowed to cut their hair or change into clean clothing. Newspapers referred to them as "goons." Despite the fact that no evidence presented put any of the defendants near Díaz, varying convictions were obtained. Leyvas was one of three convicted of murder in the first degree. Others received lesser verdicts. Five were acquitted.

The Sleepy Lagoon Defense Committee, organized to raise money for an appeal, was chaired by Carey McWilliams. Alice Greenfield (later McGrath) was the executive secretary. Through her, records of this unique effort have been preserved. The names on the committee letterhead show it to be one time when all races and beliefs joined for a cause.

A photograph of Henry Leyvas taken at the time shows his strong smiling face transcending his circumstances. A letter to Alice McGrath shows his actual pain and doubt: "I had very rosy expectations...[but] it seems like the whole world just folded up on me, and there is nothing I can do about it." The committee's appeal was successful. October 4, 1944 Alice McGrath wired Leyvas: "Decision reversed. Victory. Will wire further details when we have them. Oh what a beautiful morning."

Leyvas was in and out of prison, a victim still of the limited education and opportunity available to Mexican Americans of his generation. In a 1956 news photograph he hides his once confident face. He and two of his brothers were arrested and once again the newspapers sensationalized the event. This time they were "dope suspects ... suspected kingpins in huge Southland dope ring." Henry Leyvas died about 1980, about the time elements of his experience were used by Chicano playwright Luis Valdez to create the central character of his play *Zoot Suit.*

The play uses all of the resources of the theater to restore the dignity and style of the Pachucos. Chicano artist Ignacio Gomez created a striking poster illustrating El Pachuco, played by Edward James Olmos, with authentic gestures from the period, as coached by one of the Sleepy Lagoon defendants.

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18., 19. Drawing of a zoot suit by Sleepy Lagoon defendant Manuel Delgado.

19.
DIVERSITY.
AFRO-AMERICANS

Alice McGrath and Guy Endore, two key figures in the Sleepy Lagoon defense appeal, held other wide-ranging liberal sympathies, as is shown in letters to them from W. E. B. Du Bois and Langston Hughes. The letters from Hughes are about aiding Jacques Roumain, a Haitian writer fined and put into jail for his writing. Alice McGrath had become acquainted with Du Bois when she arranged a birthday dinner for him in Los Angeles.

Alice McGrath has spoken of Charlotta Bass as a role model, embodying "the things that women could do, being strong, being active, being unafraid, making an impact." Bass was editor, with her husband Joseph, of the newspaper *The California Eagle*. For forty years she spearheaded protests of injustice, which included support for the Sleepy Lagoon Defense Committee. She promoted the recording of Black history in California. For Delilah L. Beasley's *The Negro Trail Blazers of California*, published in Los Angeles in 1919, she wrote the preface. These activities are recorded in a book published by herself in Los Angeles in 1960. The newspaper office was located on Central Avenue, which developed as a Black neighborhood because of restrictions elsewhere in the city. It was later to become famous as an area of jazz clubs.

Ralph J. Bunche, in a speech given at about the time of his graduation from UCLA, wrote of the "freedom and grandeur of the Southland and, more particularly, the pure liberty-inspiring atmosphere of our own Central Avenue." This area was a community of prosperous bungalow homes, but it was segregated. Bunche spoke of pools open "For Colored Only" and asked: "Must we go on passively like lambs in the fold and accept such conditions, which can only be the forerunner of greater discrimination?"

Before World War II, there were few Blacks in Los Angeles. The influx of war workers and others increased the population rapidly. The community of Watts became a stopping off place for Blacks coming to Los Angeles for work. Although the area spread greatly, even into the 1960s it did not cross the railroad tracks at Alameda into other communities south of downtown: Huntington Park, South Gate, Lynwood, and Bell.

During the time of the Sleepy Lagoon trial social workers, such as Beatrice Griffith in her book *American Me*, identified the causes of young Mexican American's alienation: poor schools, segregated housing, and poverty. In the 1950s reports and social surveys agreed that these same faults were bearing down on the Black community.

As in the Mexican American communities in East Los Angeles, freeways cut through south central Los Angeles. Residents were often displaced from their homes when this growth occurred. It was easy for others to travel over such segregated areas and ignore the life within these communities. In 1965 protest broke out in what came to be known as the Watts Riot.

Research economist Paul Bullock sought to redress the official attitude toward this community, writing a book based on interviews with residents: "People in Watts are neither subhuman or superhuman." The book is informed with a rich detail of community self-analysis and response. Chapters discuss many topics of life in Watts: economics, education, and attitudes toward the police. The attitudes of law enforcement toward minorities had changed little since the days of the Sleepy Lagoon trial.

20.
EUROPEAN EMIGRES TO LOS ANGELES. 1920s-1940s

> While retaining a "memory of home," the newcomer in Southern California is not really an exile, for he and his kind have always constituted a dominant majority of the population. In such a unique situation, the newcomer is generally able to find, somewhere in the vast recesses of Los Angeles, others of his own kind.
>
> Carey McWilliams,
> *Southern California: An Island on the Land.*

In February 1930 Aldous Huxley and his wife Maria went to the south of France to visit the ailing D. H. Lawrence and to look for a house. Lawrence died in March. An August letter from Huxley to author Naomi Mitchison shows that the Huxleys were settling into a house in Sanary. The letter also shows a forbidding sense of change in Europe, which worsened through the 1930s. In 1937 the Huxleys left Europe for the United States.

They bought a Ford to cross the country, stopping at Kiowa Ranch, Frieda Lawrence's home outside Taos, New Mexico. They spent the summer there in a small cabin without electricity, while Huxley finished his pacifist work, *Ends and Means.* Los Angeles bookseller Jake Zeitlin visited that summer to see about selling the manuscripts of D. H. Lawrence. Huxley had authorized Zeitlin to sell his film rights. Zeitlin encouraged Huxley to try to get employment as a screenwriter in Hollywood.

That fall the Huxleys were in Los Angeles. A photograph shows Zeitlin and Huxley with actress Anna May Wong. For the intellectual community which had been developing in Los Angeles in the 1930s, Huxley provided an international link through the achievement of his own work and his association with such figures as Lawrence. Lawrence also provided a link forward, to writers influenced by him, such as Henry Miller and Anaïs Nin, later residents of Los Angeles and members of its intellectual community.

Philosopher Gerald Heard came to the United States on the same boat as the Huxleys, along with his friend Christopher Wood, a close friend of Christopher Isherwood. In 1939 W. H. Auden and Isherwood left England for the United States, for reasons of pacifism. Auden stayed in New York. Isherwood wanted to go to Los Angeles to see Heard and to meet Huxley, whom he did not know. He felt their thinking and writing on pacifism would give him strength and ideas to solidify his own reasoning. Isherwood had known little about Gerald Heard's interest in meditation and Vedanta, a Hindu religion which had a center in Los Angeles, where Heard gave lectures such as "Faith" (shown here in notes), which contrasted the basis of Christian and Judaic religion with religions of Asia. Exposure to Heard's thinking changed Isherwood's life. He translated many Vedantist writings. He wrote articles and edited works about Vedantism, such as *Vedanta for the Western World,* with contributions by himself, Heard, Huxley, and John Van Druten. This was published in Los Angeles by Hollywood bookseller Marcel Rodd. The Vedantist philosophy influenced the rest of Isherwood's fiction, beginning with the haunting final pages of *Prater Violet,* published in 1945.

Germans fleeing Nazi power also settled in Sanary, a few years after the Huxleys moved there. The novelist Lion Feuchtwanger and his wife Marta were among the first of many luminous names attracted to the south of France to visit or to live. In Mrs. Feuchtwanger's UCLA oral history, she recalls these names and gives insight into almost all their lives: Thomas Mann, Berthold Brecht, Ernst Toller, and Franz Werfel, among many. Germany in-

vaded France in 1940 and some of these refugees, including Feuchtwanger, were interned. The Feuchtwangers, the Werfels, and others had to escape France by going by foot over the Pyrenees into Spain. A notebook shows Werfel apparently trying to work his way through the trauma of leaving Europe. This notebook leaves a place for a title of a novel, then shows three divisions: Eisenstadt and Vienna, Paris, and New York.

Some exiles remained in New York. Klaus Mann, son of Thomas Mann, founded *Decision, A Journal of Free Culture.* A letter shown here requests work from Werfel. Composer Ernst Toch disliked the noise of New York and came to Los Angeles, to earn money writing for motion pictures. Shown is a manuscript page from his score for *Address Unknown,* an autograph draft on Columbia Pictures music manuscript paper. For this anti-Nazi movie, Toch received one of his three Academy Award nominations.

For many, Los Angeles had institutions ready to accept them: universities, orchestras, theaters, and, above all, the motion picture industry. Salka Viertel helped with jobs in the motion pictures. Vicki Baum and Anita Loos, among others, contributed to the Motion Picture Relief Fund, which aided these émigrés. A 1936 typed statement, signed Otto Klemperer, Musical Director of the Philharmonic Orchestra of Los Angeles, is an open letter recommending Arnold Schoenberg for a teaching position. He obtained one, at UCLA, where he taught from 1936-1944.

An émigré press never did develop in Los Angeles, but in the mid-1940s the Pazifische Presse published works by well-known émigrés. Saul Marks designed and printed Thomas Mann's journal of the terrible years 1933-1934. Marks, himself an emigrant from Poland, had begun work in 1931. Many would later consider him to be Los Angeles' finest printer.

Most of these creative elite managed to rebuild their lives and had great financial success in California, living in fine houses in the Pacific Palisades, among other lush Los Angeles settings. Thomas Mann's Palisades house was designed by German architect J. R. Davidson, who had come to Los Angeles in 1923. A photograph taken at the time of Marta Feuchtwanger's oral history shows her in a large library, the third assembled by her husband. Their house had been the *Los Angeles Times*' 1928 House of the Year, designed and landscaped by Mark Daniels.

The Feuchtwanger home became, as had Salka Viertel's, a salon. Evenings in the two homes mixed the émigrés with members of the Hollywood community: Isherwood, the Huxleys, Greta Garbo, Charles Laughton, Charles Chaplin, Paulette Goddard, and Anita Loos. At the Feuchtwangers', Lion would read from his works and afterward there were lively discussions. Many recalled the good food served by Marta Feuchtwanger. Several of the German émigrés have noted that they saw more of each other in Los Angeles than they had in Germany.

Though they suffered for a while from a curfew imposed upon them, this was eventually revoked. Most complained about having to use an automobile to get anywhere, as have most people since them. Many complained of the famous California weather. It was enervating. It was too much the same. There was no spring with its feeling of rebirth. Mann, though, enjoyed coming back to his Palisades home with its view of palm trees, the Sierra, the ocean, and Catalina. A photograph shows Ernst Toch sitting in his Palisades garden, examining or perhaps studying what appears to be a score.

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